Psycholinguistic Features in the Media Stream

Gazieva Dilfuza Mukhamedkadirovna
Lecturer of the department "Methodology of Elementary Education"

Abstract

The article deals with methods and techniques of language in the sphere of mass communication, highlights the main issues that cause difficulties in the process of visual perception of words in media texts: how to establish a correct correlation between textual and speech process; which way to go - from general to particular or from particular to general.

Keywords: media linguistics, media flow, media speech, media text, media product.

In solving the issues related to media linguistics, a great role is played by direct work on the text, taking into account all the methods and techniques of language in the sphere of mass communication. Visual perception of a word involves analyzing images from essential and non-essential attributes. Essential features are singled out, considered in the interrelation of both properties of the same object and in the aggregate, which later becomes a concept. It is very important in media speech to create optimal conditions for more active work on the concept, the main function of which is to influence the reader or listener through the prism of word meaning, including direct word meanings, and through semantic layering. In semantic layering expresses the author's vision and attitude, hidden evaluation of the subject, the presented phenomenon and the advertised product. The main questions, the most controversial and causing significant difficulties in the process of visual perception of the word in media texts: how to establish the correct relationship between the textual and speech process; what path to follow - from the general to the particular or from the particular to the general. Every commercial presented in the media, whether it is a newspaper strip or an advertisement on TV screens, often addresses this issue in the following way: first an introductory overview, i.e. the use of general words on a given topic, and then the transition to specific concepts, where the emphasis is made not directly on the subject, but on the feature and hidden meaning (in particular, this applies to promotional products, where not only a visual image is created, but also emphasizes the content of the message - "an offer that is impossible to resist"). The following examples are presented as a model of influence through the use of various communicative techniques on consciousness and subconsciousness, on the "forced" activation of thinking, the essence of which is that the listener/viewer is forced to be an active participant, whether he/she wants it or not. For example, when a new movie is released on the screen, its presentation is accompanied by visual-verbal images, and this action should be accompanied by a text (a set of words or short sentences), using lexical means taking into account the subtle semantic nuances. Here we mean that the advertising block is accompanied by bright pictures and short voice messages of the block with a step-by-step algorithm of further actions, for example - "Come", "look", "buy", "get", "take", "win", etc. This is an example of advertising, when the order of performance of actions is presented (with a hidden detailed description of step-by-step further actions, acting on the subconscious mind) and thus the visualization of the text gives the installation to perform and execution of the presented media product. The interpretation of word meaning is carried out in

conjunction with a component part of a full linguistic analysis, including the study of the role of lexical (as well as other) means in conveying the ideological and thematic content.

Another technique in medialinguistics that affects the consciousness is stylistic "coloring" of words, which helps to "correctly understand the author's intention". In the lexical aspect, this is the choice and selection of words, an external way of framing the thought, which contributes to the disclosure of the inherent meaning, and in this way a logically significant word is highlighted with the help of veiling.

Since all the techniques associated with the creation of the text of advertising puts the main task of finding out the regularities that help to cognize reality and to influence it to a greater or lesser extent, but each creator (the author of the project, advertising block) solves this problem in his own way, depending on the material and goals. Linguistic units "differ in the nature and degree of participation in the expression of figurative content". The determining role in expressing figurative information belongs to linguistic units, the functional complication of which consists in changing their conceptual content". Lexical units characterized by the change of conceptual content in the presented media product are the main, key ones in the system of lexical figurative means, they serve to unite words into a single semantic whole. In the lexico-stylistic aspect in the creation of the text it is necessary to pay attention to contextual and lexical synonyms that allow to avoid monotony in the text (for example, magical, wonderful, fabulous, fabulous, unique flavor; unique, exquisite taste, etc.). The lexical-stylistic technique is used to make the word used in terms of accuracy and expressiveness, in conveying the meaning.

Of course, there are texts that require the use of special terms and the emphasis in such texts is not on the emotional coloring of the word, but on a specific concept or its characteristics, for example, advertising for cars, associated with the sale of auto parts and all the parts for the car, will be with an emphasis on specifically defined concepts or characteristics and the selection of appropriate presented images and accordingly selected images shows the technology of creating each part, that is, the emphasis is on a certain theme and everything that is related to it with the use of visual images describing a specific definition or concept.

The recreation of the image can be achieved without the use of any linguistic means, focusing on the selection of words concerning the direct representation of the presented product. It should be noted that in recent times, a variety of speech means are widely used: colloquial speech, common speech, dialectisms, ethnographisms, various folklore sources, folk phraseology, poetics of folk art, taking into account the specificity of the word at the level of stylistic semantics, an example of advertising a bank that gives credit and the corresponding slogan "We give out cabbage... Enough for everyone!", in this case, the perception of the word is due to the fact that it is not used in its direct meaning.

Among the syntactic methods of using words in the media stream we can note, for example, the wrong order of words, that is, thus, the target setting goes according to the principle of "clarity, sharpness of intent" and full compliance with this intent. An example of advertising a hypermarket of doors, and one of the models is called Crown and accordingly the description "exquisite, seductive, refined...", that is, the technique of stylistic veiling of specific words is used.

Telecommunication technologies in combination with modern humanitarian technologies provide an opportunity to manipulate consciousness, and accordingly increase the influence on all spheres of human life (economic, social, cultural and political). This is, first of all, the question of text representation in mass media as the establishment of a connection between text representation and the form of public consciousness and social life. The specificity of media texts lies in the use of means and techniques to create the unity of the image. Several techniques can be noted, such as the use of unknown words or words of foreign origin in text writing, the use of reference words, semantic interpretation of lexical units that reflect the ideological content of the created image. It is possible to note several techniques, such as the use of unknown words or words of foreign origin in text writing, the use of reference words, semantic interpretation of

lexical units that reflect the ideological content of the created image. Working on the text, on the one hand, the use of lexical means occurs: the semantics of the word, stable and free word combinations, changed in the meaning of the word under the influence of the context, and on the other hand - the perception of the presented text and image as a whole implies synthetic activity.

Conclusion. It is known that a text is a complex formation, which is a thematic, semantic and structural unity in which a linguistic unit is actualized. Visual perception of the text in the media stream occurs in accordance with the author's intention, in this regard, understanding the contextual meaning of the word requires the implementation of a variety of thought operations, acts on the consciousness. At the same time, it is necessary to take into account that a word acquires a certain meaning, often fundamentally different from its meaning. The deep essence of the text is the author's position, ideological meaning, expressed through a complex system of various techniques, language means, which, above all, depends on understanding the meaning of the word. Emotional-evaluative additions (accretions, secondary meanings) may contain figurative information. These additions "push the limits of subject-logical content and turn an informative text into the art of words".

Medialinguistics is a platform for linguistic experiments, as it compares not only words in a single chain, but also provides an opportunity to unite texts of different styles, to give a specific and generally accepted concept a stylistic coloring and a new meaning, etc. Of course, we should not forget that textual information is perceived from the position of individual-author and universal principles, and it is necessary to "find" and "highlight" the key words to comprehend the text.

It is very difficult to create a single scheme for creating, understanding and perceiving words, sentences and texts in a media stream, as it depends on a number of factors: on the goals and objectives set, what information should be conveyed to the consciousness and how it will influence the course of subsequent actions. During the preparatory work on the text it is necessary to use words to create a verbal artistic image, which creates the conditions for searching for a new speech form when conveying this or that content and is a pledge for visual perception of the word.

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